

Handel 2/6
HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

HANDEL

ACIS & GALATEA

EDITED BY JOSEPH BARNBY

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NOVELLO'S ORIGINAL OCTAVO EDITION.

ACIS AND GALATEA

A SERENATA

IN VOCAL SCORE

COMPOSED IN THE YEAR 1720 BY

G. F. HANDEL.

EDITED BY
JOSEPH BARNBY.

(PRICE ONE SHILLING AND SIXPENCE.)

Boards, 2s. 6d. ; Cloth, 4s.

LONDON: NOVELLO AND COMPANY, LIMITED.
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THE GREAT GALLERIA

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THE GREAT GALLERIA

MADE IN ENGLAND.

PREFACE.

"ACIS AND GALATEA" appears to have been composed for the Duke of Chandos about the year 1720, and was performed at Cannons in the year following.

As in many of Handel's works which were written about this period, the disposition of the chorus parts is such as to warrant the supposition that the choir he had to deal with was limited in numbers (there being apparently no Altos), and exceptional in the compass of its Tenor voices. The conjecture is borne out by the fact that the omission of an Alto part, and the division of the Tenor into two or three parts, is common to nearly all the works which Handel wrote for the Duke of Chandos, but is found in scarcely any, if any, of his subsequent compositions.

It would be difficult otherwise to account for so unusual an arrangement, although it might have been supposed that when his connection with the choir at Cannons ceased, he would have rearranged the vocal parts and brought them more into conformity with the requirements of ordinary choirs. But it would seem that when his attention became absorbed in the production of his Oratorios, he laid aside the smaller works of the "Chandos" period, only taking them up to transfer a movement which might be required for the larger composition then in hand. This, however, would not account for a work of the importance of "Acis and Galatea" being left in its exceptional state; for if the size and attractive nature of the Serenata did not claim more than ordinary consideration at the hands of its composer, its performance in London twelve years later—presumably with a chorus not possessing the peculiarities of the Chandos choir—would appear to have demanded some revision of its voice parts.

Nothing, however, seems to have been done in that direction—if we except a pencilled memorandum by the composer on the 1st Tenor line of "Wretched lovers," "*This part in Contralt.*"—until about thirty years ago, when an equally rough and ready expedient was adopted by the Handel Society under the advice of Sterndale Bennett, viz., to give the 1st Tenor line of nearly all the choruses to the Altos. It need scarcely be said, that as the range of the remaining Tenor parts coincided almost exactly with the one transferred to the Altos, the difficulties could only be regarded as mitigated, not removed.

It was plain—and it must have forced itself upon the attention of those who have directed its performance, as well as of those singers who have been condemned to wrestle with its well-nigh impossible Tenor parts—that a more radical and systematic rearrangement was required, to place this work upon an equal footing with others of its class.

With this desire alone has the present edition been prepared and published.

In addition to the occasional transposition of voice parts in certain choruses the Editor is responsible for much of the Pianoforte accompaniment, for suggested abbreviations in the Airs, and for the marks of expression throughout.

ACIS AND GALATEA.

CHARACTERS REPRESENTED :

GALATEA *A Sea Nymph.*
ACIS *A Shepherd.*

DAMON *A Shepherd.*
POLYPHEMUS *A Giant.*

Chorus—NYMPHS AND SHEPHERDS.

SCENE—*A Rural Prospect, diversified with rocks, groves, and a river.*

Part the First.

Chorus of Shepherds, &c.

O the pleasure of the plains!
Happy nymphs and happy swains!
Harmless, merry, free, and gay,
Dance and sport the hours away.

SOLI AND CHORUS.

For us the zephyr blows,
For us distils the dew,
For us unfolds the rose,
And flowers display their hue:
For us the winters rain,
For us the summers shine,
Spring swells for us the grain,
And autumn bleeds the vine.

RECIT.—*Galatea.*

Ye verdant plains and woody mountains,
Purling streams and bubbling fountains;
Ye painted glories of the field,
Vain are the pleasures which ye yield:
Too thin the shadow of the grove,
Too faint the gales to cool my love.

AIR.

Hush, ye pretty warbling choir,
Your thrilling strains
Awake my pains,
And kindle fierce desire.
Cease your song, and take your flight,
Bring back my Acis to my sight.

AIR.—*Acis.*

Where shall I seek the charming fair?
Direct the way, kind Genius of the mountains!
O, tell me if you saw my dear:
Seeks she the groves, or bathes in crystal fountains?

RECIT.—*Damon.*

Stay, shepherd, stay!
See how thy flocks in yonder valley stray!
What means this melancholy air?
No more thy tuneful pipe we hear.

AIR.

Shepherd, what art thou pursuing?
Heedless running to thy ruin,
Share our joy, our pleasure share.
Leave thy passion till to-morrow,
Let the day be free from sorrow,
Free from love, and free from care.

RECIT.—*Acis.*

Lo! here my love!
Turn, Galatea, hither turn thine eyes,
See, at thy feet the longing Acis lies.

AIR.

Love in her eyes sits playing,
And sheds delicious death!
Love in her lips is straying,
And warbling in her breath!
Love on her breast sits panting,
And swells with soft desire!
No grace, no charm, is wanting.
To set the heart on fire.

RECIT.—*Galatea*

O didst thou know the pains of absent love,
Acis would ne'er from Galatea rove.

AIR.

As when the dove laments her love,
All on the naked spray;
When he returns, no more she mourns,
But loves the livelong day,
Billing, cooing,
Panting, wooing,
Melting murmurs fill the grove,
Melting murmurs, lasting love.

DUET.—*Acis and Galatea.*

Happy! happy! happy we!
What joys I feel—what charms I see!
Of all youth, thou dearest boy!
Of all nymphs, thou brightest fair!
Thou all my bliss, thou all my joy!

CHORUS.

Happy we, &c., &c.

Part the Second.

Chorus of Nymphs and Shepherds.

Wretched lovers! Fate has pass'd
This sad decree—"No joy shall last."
Wretched lovers! quit your dream,
Behold the monster Polypheme!
See what ample strides he takes!
The mountain nods! the forest shakes!
The waves run frighten'd to the shores!
Hark! how the thund'ring giant roars!

RECIT.—*Polyphemus.*

I rage—I melt—I burn;
The feeble god has stabb'd me to the heart.
Thou trusty pine!
Prop of my godlike steps, I lay thee by!
Bring me a hundred reeds of decent growth,
To make a pipe for my capacious mouth;
In soft enchanting accents let me breathe
Sweet Galatea's beauty, and my love.

AIR.

O ruddier than the cherry !
 O sweeter than the berry !
 O nymph, more bright
 Than moonshine night,
 Like kiddings, blithe and merry ;

Ripe as the melting cluster,
 No lily has such lustre ;
 Yet hard to tame
 As raging flame,
 And fierce as storms that bluster !

RECIT.—*Polyphemus*.

Whither, fairest, art thou running ?
 Still my warm embraces shunning ?

RECIT.—*Galatea*.

The lion calls not to his prey,
 Nor bids the wolf the lambkin stay.

RECIT.—*Polyphemus*.

Thee, Polyphemus, great as Jove,
 Calls to empire and to love ;
 To his palace in the rock,
 To his dairy, to his flock,
 To the grape of purple hue,
 To the plum of glossy blue,
 Wildings which expecting stand,
 Proud to be gathered by thy hand.

RECIT.—*Galatea*.

Of infant limbs to make my food,
 And swirl full draughts of human blood !
 Go, monster ! bid some other guest ;
 I loathe the host—I loathe the feast.

AIR.—*Polyphemus*.

Cease to beauty to be suing ;
 Ever whining love disdaining,
 Let the brave their aims pursuing,
 Still be conqu'ring, not complaining.

AIR.—*Damon*.

Would you gain the tender creature ?
 Softly, gently, kindly treat her ;
 Suff'ring is the lover's part.
 Beauty, by constraint, possessing,
 You enjoy but half the blessing—
 Lifeless charms, without the heart.

RECIT.—*Acis*.

His hideous love provokes my rage ;
 Weak as I am, I must engage :
 Inspir'd by thy victorious charms,
 The god of love will lend his arms.

AIR.

Love sounds th' alarm,
 And fear is a-flying,
 When beauty's the prize,
 What mortal fears dying ?
 In defence of my treasure
 I'd bleed at each vein,
 Without her no pleasure,
 For life is a pain.

AIR.*—*Damon*.

Consider, fond shepherd, how fleeting 's the pleasure
 That flatters our hope in pursuit of the fair ;
 The joys that attend it by moments we measure,
 But life is too little to measure our care.

RECIT.—*Galatea*.

Cease, O cease, thou gentle youth !
 Trust my constancy and truth ;
 Trust my truth, and pow'r above,
 The powers propitious still to love.

TRIO.—*Acis, Galatea, and Polyphemus*.
Acis, Galatea.

The flocks shall leave the mountains,
 The woods the turtle-dove,
 The nymphs forsake the fountains,
 Ere I forsake my love !

Polyphemus.

Torture ! fury ! rage ! despair !
 I cannot, cannot, cannot bear.

Acis, Galatea.

Not show'rs to larks so pleasing,
 Not sunshine to the bee,
 Not sleep to toil so easing,
 As these dear smiles to me.

Polyphemus.

Fly swift, thou massy ruin, fly !
 Die, presumptuous Acis ! die !

RECIT.—*Acis*.

Help, Galatea ! Help, ye parent gods !
 And take me dying to your deep abodes.

CHORUS.

Mourn, all ye Muses ! weep, all ye swains !
 Tune, tune your reeds to doleful strains !
 Groans, cries, and howlings fill the neighb'ring
 shore,
 Ah ! the gentle Acis is no more.

SOLO (*Galatea*) AND CHORUS.

Must I my Acis still bemoan,
 Inglorious crushed beneath that stone ?
 Must the lovely charming youth
 Die for his constancy and truth ?
 Say what comfort can you find ?
 For dark despair o'erclouds my mind !

CHORUS.

Cease, Galatea, cease to grieve ;
 Bewail not when thou canst relieve ;
 Call forth thy pow'r, employ thy art ;
 The goddess soon can heal the smart :
 To kindred gods the youth return,
 Tho' verdant plains to roll his urn.

RECIT.—*Galatea*.

'Tis done : thus I exert my pow'r divine ;
 Be thou immortal, though thou art not mine.

AIR.

Heart, the seat of soft delight,
 Be thou now a fountain bright !
 Purple be no more thy blood,
 Glide thou like a crystal flood.
 Rock, thy hollow womb disclose :
 The bubbling fountain, lo ! it flows
 Through the plains he joys to rove,
 Murmuring still his gentle love.

CHORUS.

Galatea, dry thy tears ;
 Acis now a god appears.
 See how he rears him from his bed !
 See the wreath that binds his head !
 Hail ! thou gentle murmuring stream—
 Shepherds' pleasure, Muses' theme ;
 Through the plains still joy to rove,
 Murmuring still thy gentle love.

* This Air is often omitted

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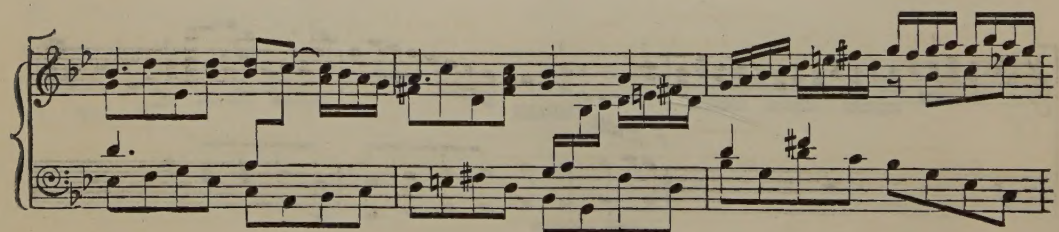
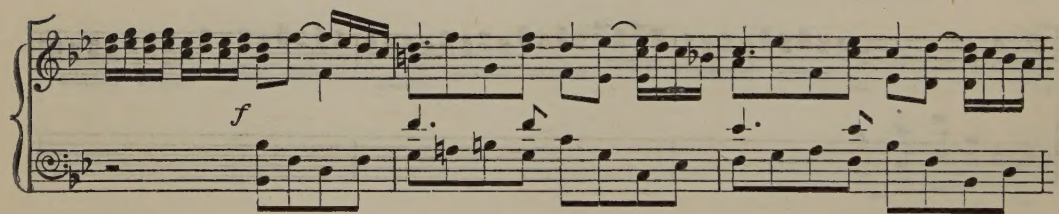
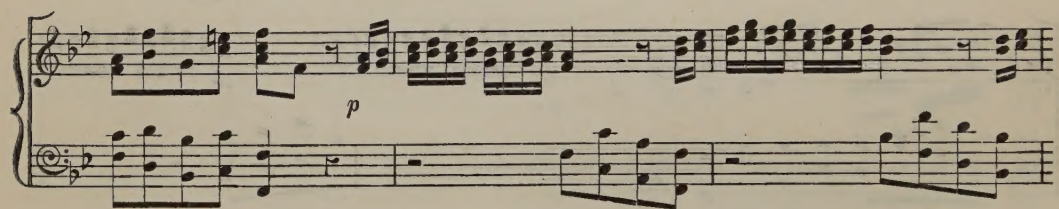
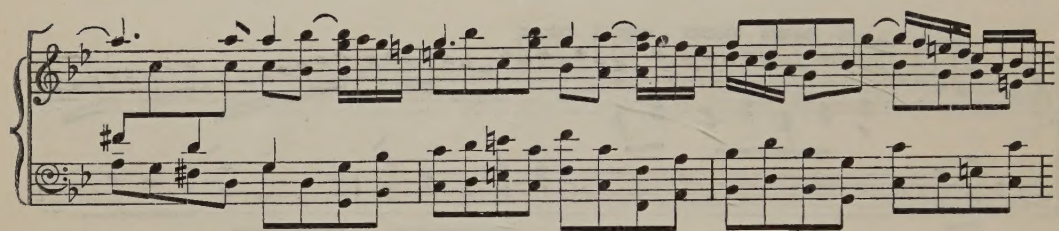
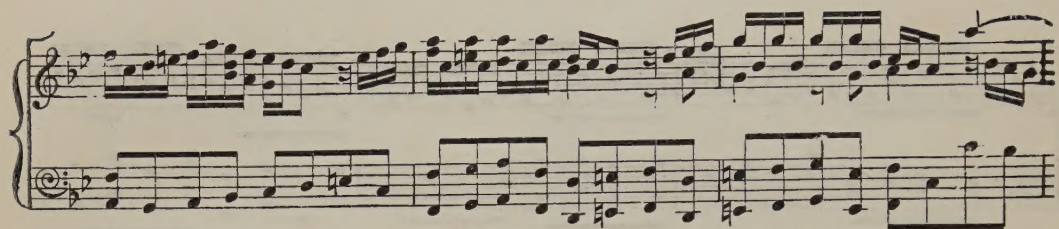
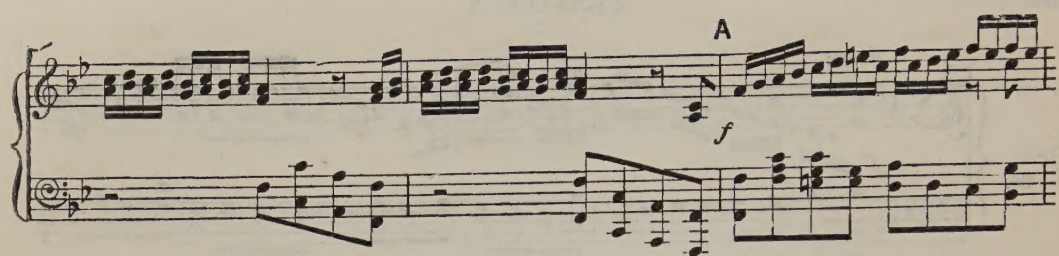
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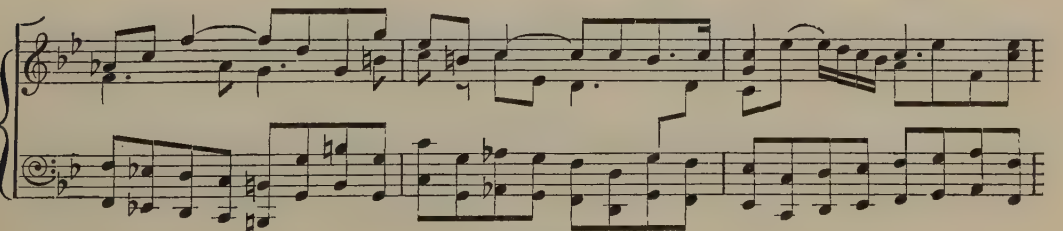
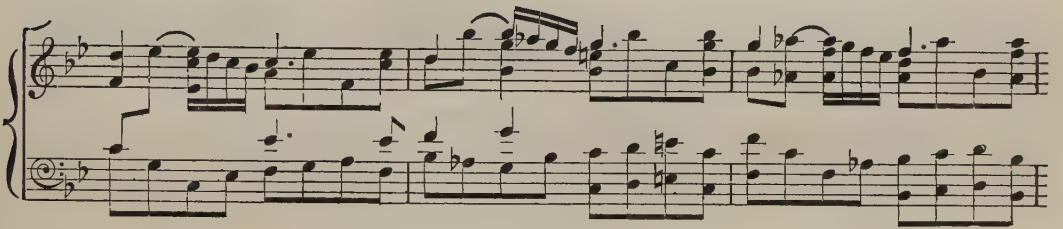
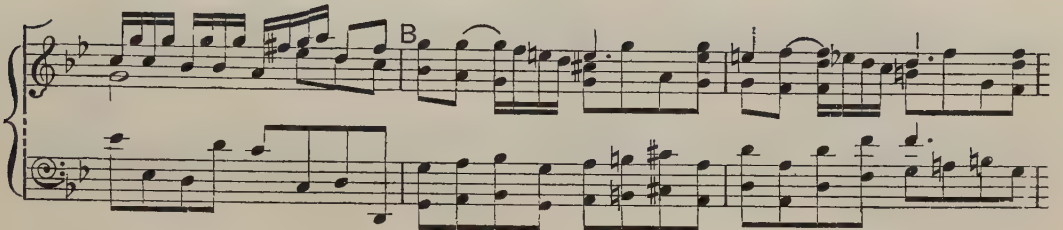
PIANO.
♩ = 96.

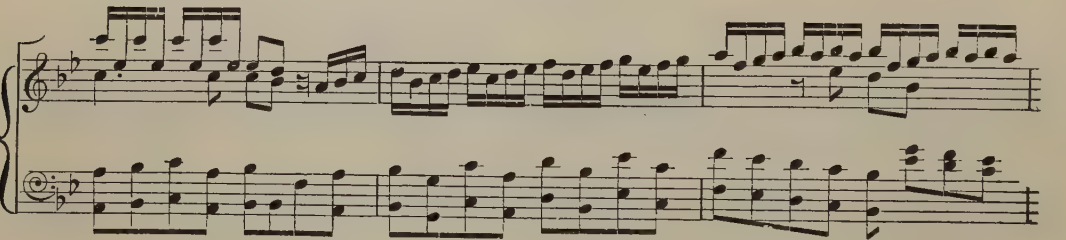
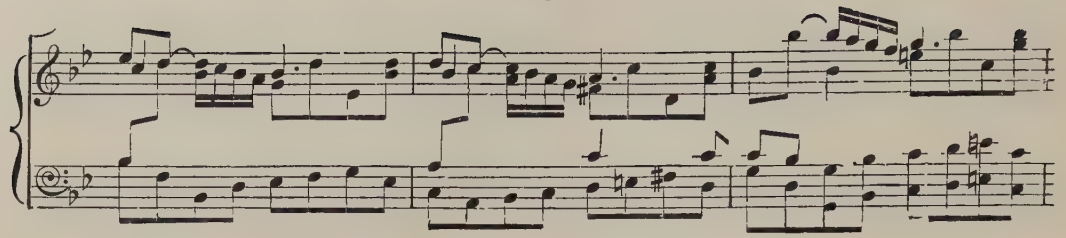
f

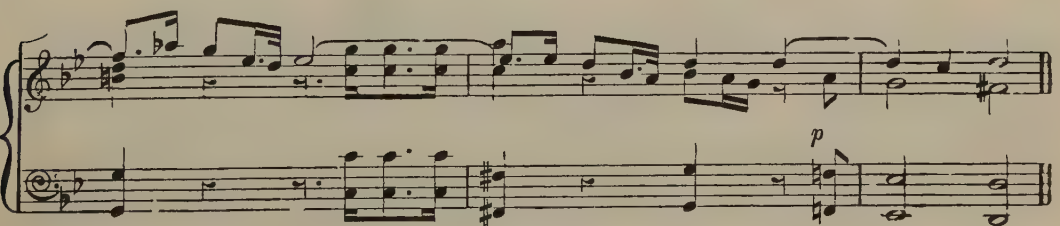
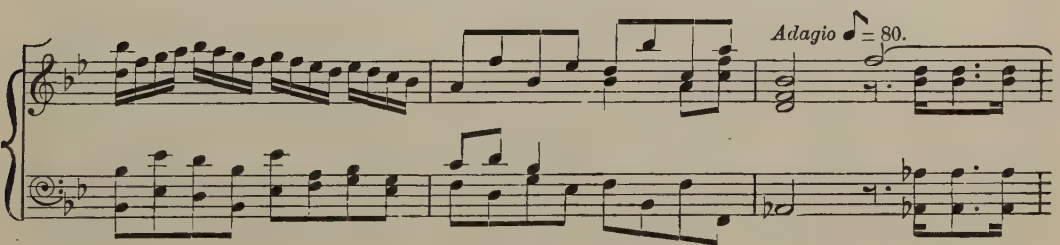
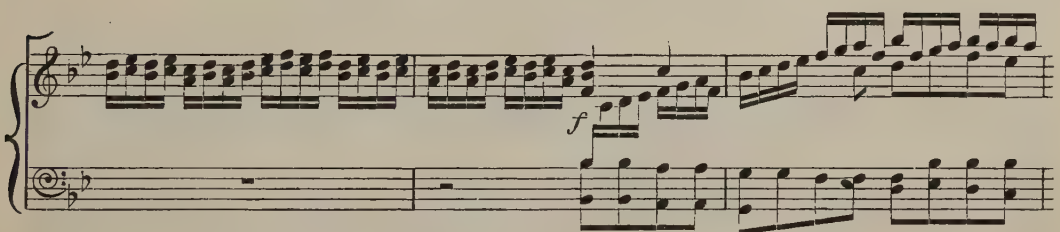
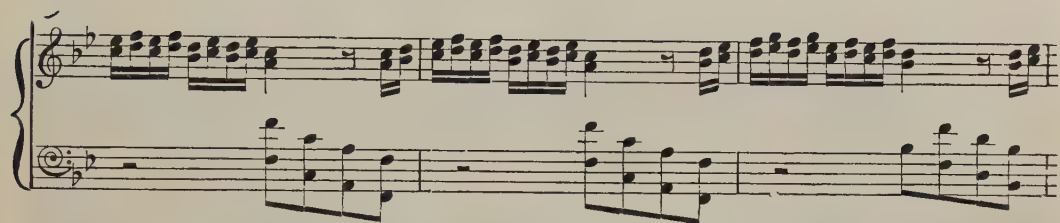
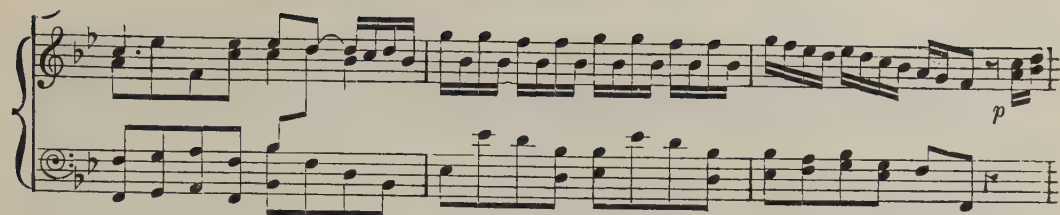
p

f *p*









PIANO. $\text{♩} = 76.$

p

SOPRANO. *f*

ALTO. *f*

TENOR. *f*

BASS. *f*

O the pleasure of the plains, the pleasure,

O the pleasure of the plains, the pleasure,

O the pleasure of the plains, the pleasure,

O the pleasure of the plains, the pleasure,

f

p

1st SOPRANO.

the pleasure, O the pleas-ure of the plains, Hap-py nymphs and hap-py swains, hap-py,

2nd SOPRANO.

the pleasure, O the pleas-ure of the plains, Hap-py nymphs and hap-py swains, hap-py,

the pleasure, O the plea-sure of the plains, Hap-py nymphs and hap-py swains, hap -

the pleasure, O the pleas-ure of the plains, Hap-py nymphs and hap-py swains, hap-py,

the pleasure, O the pleas-ure of the plains, Hap-py nymphs and hap-py swains, . .

hap - py, hap - py nymphs, hap-py nymphs and hap-py swains, hap - py, hap -

hap - py, hap - py nymphs, hap-py nymphs and hap-py swains, hap-py, hap - py,

- - py, hap - py, hap-py nymphs, hap-py nymphs and hap - py swains, hap-py, hap-py,

hap-py, hap - py, hap - py, hap-py swains, hap-py, hap-py,

hap - py, hap - py, hap-py swains, . . .

py, hap- py, hap - - - py, hap- py nymphs and hap- py swains, O the pleasure of the

hap - - - py, hap- py, hap- py, hap- py nymphs and hap- py swains, O the pleasure of the

hap- py, hap- py, hap- py, hap- py nymphs and hap- py swains, O the pleasure of the

hap - py, hap - - py, hap- py nymphs and hap- py swains, O the pleasure of the

hap- py nymphs and hap- py swains,

A *ff*

plains, O, O the pleasure of the

plains, O, O the pleasure of the

plains, O, O the pleasure of the

plains, O, O the pleasure of the

plains, O, O the pleasure of the

O,

mf *f*

plains, Hap-py nymphs and hap-py swains, Harmless, mer-ry, harm - less, mer

plains, Hap-py nymphs and hap-py swains, Harmless, mer-ry, harm - less,

plains, Hap-py nymphs and hap-py swains, Harmless, mer-ry, harm - less,

Hap-py nymphs and hap-py swains, Harmless, mer-ry, harm - less, mer

- cen - do.

ry, harm - less, mer-ry, free and gay, free and gay, free and gay,

- cen - do.

mer-ry, mer-ry, harm - less, mer-ry, free and gay, free and gay, free and gay,

- cen - do.

mer - ry, harmless, mer-ry, free and gay, free and gay, free and gay, Dance and

- cen - do.

- ry, harm - less, mer - ry, free and gay, free and gay, free and gay,

- cen - do.

Dance and sport, . . . dance and sport . . . the . . hours away, Harmless,

Dance and sport, . . . dance and sport, . . . and sport the hours away, Harmless,

sport, . . . dance and sport the hours a-way, Harmless,

Dance and sport, . . . dance and sport the hours a-way, Harm -

less, mer-ry, mer - - ry, free and gay, free and gay, free and gay,
 mer-ry, harm - less, mer - - ry, free and gay, free and gay, free and gay,
 mer - ry, harm - less, mer-ry, free and gay, free and gay, free and gay,
 mer-ry, harm-less, mer - - - ry, free and gay, free and gay, free and gay, Dance and
 - - less, mer - ry, mer - - ry, free and gay, free and gay, free and gay,

Dance and sport, . . . dance and sport . . . the hours away, harm-less,
 Dance and sport, . . . dance and sport . . . the hours away, harm-less,
 Dance and sport, . . . and sport the hours away, harm -
 sport, . . . dance and sport the hours a-way, harm-less,
 Dance and sport, . . . dance and sport the hours a-way, harm -

harm - less, mer-ry, harmless, mer-ry, free and gay, free and gay, free and gay,

harm - less, mer-ry, harmless, mer-ry, free and gay, free and gay, free and gay,

- less, mer - - ry, harmless, mer-ry, free and gay, free and gay, free and gay,

harm - less, mer-ry, harmless, mer-ry, free and gay, free and gay, free and gay, Dance and

- less, mer - - ry, harmless, mer-ry,

Dance and sport, dance and sport the hours away, harm-less,

Dance and sport, dance and sport the hours away, harm-less,

Dance and sport, dance and sport, dance and sport the hours a-way, harm-less,

sport, dance and sport the hours a-way, harm-less,

Dance and sport, dance and sport the hours a-way, harm-less,

1st & 2nd SOPRAN.

mer - ry, free and gay, dance and

mer - ry, free and gay,

mer - ry, free and gay, dance and sport

mer - ry, free and gay,

sport the hours a - way, and sport, dance and

the hours a - way, harmless, mer - ry, harmless, mer - ry, free and gay, dance and

harmless, mer - ry, harmless, mer - ry, free and gay, dance and

sport the hours a - way.

sport the hours a - way.

sport the hours a - way.

sport the hours a - way.

FINE.

SOLO.

For us the zephyr blows,

For us dis-tils the

FINE.

p

CHORUS.

dew,

For us un-folds the rose, And flow'rs dis-play their hue,

For us the zephyr

For us the zephyr

For us the zephyr

blows, For us dis-tils the dew, . . For us unfolds the rose, And flow'rs display their

blows, For us unfolds the rose, And flow'rs . . display their

For us dis-tils the dew,

And flow'rs . . display their

blows, For us dis-tils the dew, For us unfolds the rose, And flow'rs display their

Solo.

h^{ue}, For us the win - ters rain, For us the sum - mers shine, Spring swells for us the

h^{ue},

h^{ue},

h^{ue},

p

CHORUS.

grain, And autumn bleeds the vine, For us the win - ters rain, For us the sum - mers

For us the win - ters rain, For us the sum - mers

For us the win - ters rain, For us the sum - mers

For us the win - ters rain,

f

D.C.

shine, Spring swells for us the grain, And autumn bleeds the vine.

shine, Spring swells for us the grain, And autumn bleeds the vine.

shine, Spring swells for us the grain, And autumn bleeds the vine.

Spring swells for us the grain, And autumn bleeds the vine.

D.C.

No. 3.

RECIT.—“YE VERDANT PLAINS.”

GALATEA.

SOPRANO. Ye ver-dant plains, and wood-y mount-ains. Pur-ling streams, and bub-bling

PIANO. *mf*

fountains, Ye paint-ed glo-ries of the field, Vain are the pleasures which ye yield. Too

*Ped. * Ped. * Ped. **

thin the shad-ow of the grove, Too faint the gales, to cool my love.

f

*Ped **

No. 4.

AIR.—“HUSH, YE PRETTY WARBLING CHOIR.”

SOPRANO. *Andante.*

PIANO. *Andante.*

p 3 3 3

tr tr tr

♩ = 84

First system of musical notation. The upper staff is a vocal line with three trills marked 'tr'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Second system of musical notation. The piano accompaniment begins with a piano dynamic marking 'p'. The right hand features a continuous pattern of chords, while the left hand continues with eighth notes.

Third system of musical notation. The piano accompaniment features a forte dynamic marking 'f'. The right hand has a more active melodic line with eighth notes, while the left hand remains on eighth notes.

Fourth system of musical notation. The vocal line begins with the text 'GALATEA. *'. The piano accompaniment starts with a piano dynamic marking 'p'. The right hand has a trill marked 'tr' and a melodic line with a star symbol, while the left hand plays a simple bass line.

Fifth system of musical notation. The vocal line continues with the lyrics: 'hush, ye pretty, pretty warb - ling choir ; Your thrill - ing strains a - wake my pains, And'. The piano accompaniment features a trill marked 'tr' in the right hand.

kin - dle fierce de - sire. Hush,

tr

hush, hush, ye pret-ty, pret-ty warb - ling choir,

hush, ye pretty, pretty warb - ling choir, Your thrill-ing

tr

strains a-wake my pains, your thrilling strains a-wake my pains,

... And kin - dle fierce de - sire, Your thrill-ing

†

strains . . . a - wake my pains, . . . And kin -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note, followed by eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

- - dle fierce de - sire, Your thrilling strains

The second system continues the musical piece. The vocal line has a melodic phrase. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand remains relatively simple.

a - wake my pains, your thrilling strains a - wake my pains, And kin -

The third system shows the vocal line with a trill (tr) on the final note. The piano accompaniment continues with its established patterns.

- - dle fierce de - sire.

The fourth system includes a fermata (†) over the vocal line. The piano accompaniment has a forte (f) dynamic marking and features a more complex, arpeggiated texture in the right hand.

p

The fifth system begins with a piano (p) dynamic marking. The piano accompaniment features a dense, arpeggiated texture in the right hand and a moving bass line in the left hand.

Fine.

f *p* *f*

p

Cease your song, and take your flight, Bring back my A - cis to my sight, bring back my

A - cis to my sight, Cease your song, and take your flight, cease your

song, and take your

flight, Bring back my A - cis, bring back my A - cis to my sight. *D.C.*

D.C.

This song may be shortened by beginning the repeat at the sign * and omitting the 16 bars between the signs. †

No. 5.

AIR.—“WHERE SHALL I SEEK THE CHARMING FAIR?”

Larghetto.

TENOR.

PIANO.

f

♩ = 80.

tr

p

Acis.

Where shall I

seek the charm-ing fair? Direct the way, kind Genius of the mount - ains,

f

Where shall I seek the charm-ing fair? Di-rect the way, kind Ge-nius of the

pp

mount - ains, Where shall I seek the charm-ing fair? Di-rect the

f *p*

way, kind Ge - - - nius of the mount - ains, Where shall I

seek . . . the charming fair?

Where, where, where, . . . where shall I seek the charm - ing

fair? Direct the way, kind Ge - nius of the mountains.

FINE. O tell me if you saw my

dear, Seeks she the groves, or bathes in crys-tal fount-ains, O tell

. . . me, tell me if you saw my dear, Seeks she the

groves, or bathes in crys-tal fount-ains? seeks she the groves,

. . . or bathes . . . in crys-tal fount-ains? D.S.

* The following eight bars of Symphony may be omitted.

No. 6.

RECIT.—“STAY, SHEPHERD, STAY.”

TENOR. *DAMON.*

Stay, shep-herd, stay; See how thy flocks in yon-der val-ley stray! What

PIANO. *f* *p*

means this mel-an-cho-ly air? No more thy tune-ful pipe we hear.

No. 7.

AIR.—“SHEPHERD, WHAT ART THOU PURSUING?”

TENOR. *Andante.*

Andante.

PIANO. *mf*

♩ = 80.

DAMON.

Shep - herd, what art thou pur-su - ing,

shep - herd, what art thou pur-su - ing? Heed - less run - ning to thy

ru - in, heed - less run - ning to thy ru - in, Share our joy, our pleas - ure

share, share our pleas - - - - ure, share our joy, . . our pleas - ure

share.

Shep - herd,

what art thou pur - su - ing? Heedless run - ning to thy

ru - - - in, Share our joy, . . share our

joy, . . share our joy, . . our pleas - ure share, our pleas - -

. . . ure share, our joy, . our pleas - ure share.

FINE.

Leave thy pas - sion till to - mor-row, Let the

FINE. *p*

day be free from sor - row, Free from love and free from care, free from

love and free from care, free from love and free from care.

D.C.

* *D.C.*

* The following nine and a half bars of Symphony may be omitted.

No. 8.

RECIT.—“LO! HERE MY LOVE.”

TENOR. *Acis.*

Lo! here my love! Turn, Ga - la - te - a,

PIANO. *f* *p*

hi - ther turn thine eyes, See at thy feet, the long-ing A - cis lies.

No. 9.

AIR.—“LOVE IN HER EYES SITS PLAYING.”

TENOR. *Larghetto.*

Larghetto.

PIANO. *pp e legato.* ♩ = 120.

Love in her eyes sits play - ing, And sheds de - li - cious death; Love . .

in her lips is stray - ing, And warb - ling in her breath,

pp

Love in her lips is stray - ing, And warb - ling in her breath,

f

Love . . in her eyes sits

p

play-ing, love . . in her eyes sits play-ing, And sheds de - li - cious

p

death, Love . . in her eyes sits play - ing, love . in her eyes sits

p

play - ing, sits play - ing, And sheds de - li - cious

death; Love in her lips is stray - ing, And warb - ling in her

breath, and warb - ling in her

pp

breath.

f

FINE.

FINE.

Love on her breast sits pant - ing, And swells with soft de - sire; No

p

grace, no charm is want - ing, no grace, no charm is want - ing, To

set the heart on fire, . . . to set the heart on fire, No

grace, no charm is want - ing, To set the heart on fire, No

grace, no charm is want - ing, To set the heart on fire. *D.C. **

*D.C. **

* The following six bars of Symphony may be omitted.

No. 10.

RECIT.—“O DIDST THOU KNOW.”

SOPRANO. GALATEA.

O didst thou know the pains of absent love, A - cis would ne'er from Ga-la-te-a rove.

PIANO. *f sf p f*

No. 11.

AIR.—“AS WHEN THE DOVE LAMENTS HER LOVE.”

SOPRANO. *Andante.* GALATEA.

As when the dove la - ments her love, All on the

PIANO. *Andante.* *p*

♩ = 112

na - ked spray,

f

As when the dove la -

p

- ments her love, All on the na - ked spray; When he *tr* re -

turns, no more she mourns, But loves . . . the live-long day,

L. H.

but loves the live-long day.

tr

f

As when the dove la - ments her

p

love, All on the na - ked spray, When he re - turns, no more she mourns, no

more she mourns, no, no, no,

When he re - turns, no more she mourns. But loves

. the live - long day,

When he re - turns

no more she mourns, But loves,

. but loves the live-long day.

FINE

FINE.

Bill - ing, coo - ing, Pant - ing, woo - ing,

p

Melt - ing mur - - - - - murs fill the grove, . . .

p

. . . melt - ing mur - - - - - murs, last - ing love,

Melt - ing mur - murs fill the grove, Melt - ing mur - murs, last - ing

love. Bill - ing, coo - ing, Pant - ing, woo - ing,

Melt - ing mur - murs fill the grove, Melt - ing

mur - murs last - ing love.

D.S.
As
D.S.
p

No. 12.

DUET.—"HAPPY WE."

Presto.

SCPRANO.

TENOR.

PIANO.

$\text{♩} = 92.$

Acis.

GALATEA.

Hap - py, hap - py, hap - py, hap - py,

hap - py, hap - py, hap - py, hap - py we, . . hap - py, hap - py, hap - py

hap - py, hap - py, hap - py, hap - py

p

we, . . hap - - - - - py we, hap - - - - -
 we, . . hap - - - - - py, hap - py we, hap - - - - -

- - py, hap - - - - - py, hap - - - - -
 - - py, hap - - - - - py, hap - - - - -

f *p*

- - - - - py, hap-py, hap - py we,
 - - py, hap - - py, hap - py, hap - py, . . we,

f

hap - py, hap - py, hap - py, hap - py, hap - py we, hap - -
 hap - py, hap - py, hap - py,

p

py we, hap - - - - -

hap - py, hap - py we, hap - - - - -

- - py, hap - py we, hap - - - py, hap - -

- - py, hap - py, hap - py . . we, hap - - - py, hap - -

f

- - - - - py, hap - py we.

- - - - - py, hap - py, hap - py . . we.

f

FINE.

What joys . . I feel,

Of all

What charms I see,

FINE.

p

youth, thou dear-est boy !

Thou all . . my . . bliss, thou

Of all nymphs, thou brightest fair !

Thou all . . my . . bliss, thou

all . . my . . joy, Thou all . . my . . bliss, thou all . . my joy! What
all . . my . . joy, Thou all . . my . . bliss, thou all . . my joy!

p sempre.

joys . . I feel, Of all youth, thou dear-est boy!
What charms . . I see, Of all

Thou all . . my . . bliss, thou all . . my . . joy, thou
nymphs, thou bright-est fair! Thou all . . my . . bliss, thou all . . my . . joy, thou

all . . my . . bliss, . . thou all . . my joy!
all . . my . . bliss, . . thou all . . my joy! Hap - py, D.S.

* The rest of this Duet may be omitted and the Chorus joined on the end of this bar.

CHORUS.—"HAPPY WE."

HANDEL.
Acis and Galatea.

Presto.

SOPRANO. *f* Hap - py, hap - py, hap - py, nap - py,

ALTO. *f* Hap - py, hap - py, hap - py, hap - py,

TENOR. *f* Hap - py, hap - py, hap - py, hap - py,

BASS. *f* Hap - py, hap - py, hap - py, hap - py,

PIANO. *f*

hap - py, hap - py, hap - py we, hap - py,

hap - py, hap - py, hap - py we, hap - py,

hap - py, hap - py, hap - py we, hap - py,

hap - py, hap - py, hap - py we, hap - py,

hap - py, hap - py we!... What joys I . . . feel! what

hap - py, hap - py we! What joys I feel, what joys I feel! what

hap - py, hap - py we! What joys . . . I . . . feel! what

hap - py, hap - py we! What joys I feel, what joys I feel! what

charms I see, what charms I see! What joys.. I... feel! what

charms I see, what charms I see! What joys I feel! what

charms I see, what charms I see! What joys.. I... feel! what

charms . . . I see! What joys I feel! what

charms I . . see! Hap - py, hap - py, hap - - py, hap - py we,

charms I see! Hap - py, hap - py, hap - - py, hap - py we,

charms I . . see! Hap - py, hap - py, hap - - py, hap - py we,

charms I see! Hap - py, hap - py, hap - - py, hap - py we,

A

hap - py, hap - py, hap - py we! What joys . . . I feel, what

hap - py, hap - py, hap - py we! What joys I feel, what

hap - py, hap - py, hap - py we! What joys I feel, what

hap - py, hap - py, hap - py we! What joys I feel, what

A

I feel! what charms I see, what charms I see! What
 joys I feel! what charms I see, what charms I see! What
 joys I feel! what charms I see, what charms I see! What
 joys I feel! what charms I see! What

joys... I... feel, what charms I... see! Hap - py, hap - py, hap - py,
 joys I feel, what charms I see! Hap - py, hap - py, hap - py,
 joys... I... feel, what charms I... see! Hap - py, hap - py, hap - py,
 joys I feel, what charms I see! Hap - py, hap - py, hap - py,

hap - py we, hap - py, hap - py, hap - py, hap - py we!
 hap - py we, hap - py, hap - py, hap - py, hap - py we!
 hap - py we, hap - py, hap - py, hap - py, hap - py we!
 hap - py we, hap - py, hap - py, hap - py, hap - py we!

PART THE SECOND.

No. 14.

CHORUS.—“ WRETCHED LOVERS.”

A tempo ordinario.

SOPRANO *mf* Wretch.

ALTO.

1st TENOR. *mf* Wretch - ed lov - ers! fate has past this sad de - cree: No joy shall last, no

2nd TENOR. *mf* Wretch - ed lov - ers! fate has past this sad de - cree: No

BASS.

PIANO. *mf* $\text{♩} = 63.$

mf - ed lov - ers! fate has past

Wretch - ed lov - ers! fate has past this sad de - cree,

joy shall last; this sad, this sad de -

joy shall last, no joy shall last. fate has

mf Wretch - ed lov - ers! fate has past this sad de -

AND

this sad de - cree, this sad de - cree : No joy shall last.

fate has past this sad de - cree : No joy shall last.

- cree, this sad de - cree : No joy shall last.

past this sad de - cree : . . No joy shall last

- cree, this sad de - cree : No joy shall last.

^A Wretch - ed lov - ers, . . quit . . your dream,

Wretch - ed lov - ers, . . wretch - ed lov - ers, quit your dream, wretch -

Wretch - ed lov - ers, quit your dream,

Wretch - ed lov - ers,

wretch - ed lov -

Wretch - ed lov - ers, quit your dream.

^A al

wretch - ed lov - ers,

ed lov - ers, wretch - ed lov - ers, wretch -

quit your dream, quit . . your dream,

ers, quit your dream, wretch - ed lov - ers,

quit your dream, quit your dream, quit your dream, wretch - ed lov -

cres. wretch - ed lov - ers, wretch - ed, wretch - ed lov - ers, quit your dream! Be -

cres. ed lov - ers, quit your dream, wretch - ed lov - ers, quit your dream! Be -

cres. wretch - ed lov - ers, lov - ers, quit your dream! Be -

cres. quit your dream, wretch - ed lov - ers, quit your dream! Be -

cres. ers, quit your dream, quit your dream, wretch - ed lov - ers, quit your dream! Be -

cres.

hold, be-hold wretch - - - ed lov - - -

hold, be-hold the monster Po-lypHEME, be-hold the mon-ster Po - lyphème, the mon-ster Po - ly -

hold, be-hold, be-hold the mon-ster Po - ly -

hold, be-hold, be-hold the mon-ster Po - ly -

hold, be-hold,

ers, quit your dream, Behold the monster Polypheme, behold the monster Poly -

- pheme, the monster Po-lypHEME, the mon-ster Po-ly- pheme, be - hold, be -

1st & 2nd TENORS.

- pheme, behold the monster Polypheme, behold the monster Po-ly- pheme, be - hold, be

wretch - - - ed

pheme, the monster Polypheme, behold the monster Polypheme, the monster Polypheme, the monster Poly -

hold, wretch - - - ed lov - - - ers,

hold, be - hold,

lov - - - ers, behold the monster Polypheme, behold the monster Poly -

C

- pheme, the monster Polypheme, the mon - ster Po - lypheme,
 quit, your dream, quit . . . your dream, wretch -
 behold the monster Polypheme, behold the monster Polypheme, the monster Poly -
 - pheme, behold the monster Polypheme, behold the monster Poly -
 wretch - - - ed lov - -
 - ed lov - - - ers, behold the monster Poly -
 - pheme, the monster Polypheme, be - hold, be - hold, be -
 - pheme, behold the monster Polypheme, behold the monster Polypheme, behold the monster Polypheme, the monster Poly -
 - ers, quit . . . your dream, quit . . . your
 - pheme, behold the monster Polypheme, the monster Po - ly - pheme, the monster Polypheme, the monster Po - ly -
 - hold, be - hold, be - hold the mon - ster, be -
 - pheme, the monster Po - ly - pheme, the monster Po - ly - pheme, the monster Polypheme, the monster Po - ly -

1st SOPRANO.

D

dream, . . . quit your dream. wretch - - - ed

2nd SOPRANO.

dream, . . . quit your dream, wretch - - - ed

- pheme, be-hold the mon-ster Po - - ly - pheme, be-hold the mon-ster Po - ly -

1st TENOR.

- hold the mon-ster, be-hold the mon - ster,

2nd TENOR.

- hold the mon-ster, be-hold the mon - ster,

- pheme, be-hold the monster Po - ly - pheme,

D

lov - - - ers, quit your

lov - - - ers, wretch - - - ed

- pheme, behold the monster Polypheme, behold the monster Poly- pheme,

behold the monster Polypheme, behold the monster Po-ly-

behold the monster Polypheme, behold the monster Po-ly-

wretch - - - ed lov - - - ers,

dream, wretch - - - ed lov - - -

lov - - - ers, wretch - - - ed lov - - -

wretch - - - ed, be - hold the monster Poly-pheme, behold the monster Po-ly -

1st & 2nd TENORS.

-pheme, behold the monster Polypheme, wretch -

behold the monster Polypheme, behold the monster Polypheme,

1st & 2nd SOPRANOS.

ers, behold the monster Polypheme, behold the monster Polypheme, the monster Poly -

- pheme, behold the monster Polypheme, wretch - - - ed lov - - - ers,

- - - ed lov - - - ers, wretch

behold the monster Poly -

pheme, the monster Polypheme, be - hold the monster Poly -

be - hold the monster Poly - pheme, the monster Polypheme, the monster Poly -

ed lov - - - ers quit - - - your

- pheme, behold the monster Polypheme, the monster Poly - pheme, the monster Polypheme, behold the monster Poly -

- pHEME, the monster Po-ly - pHEME! See what am - ple strides he

- pHEME, be-hold the monster Po-ly-pHEME! See what am - ple strides he

dream, be-hold the monster Po-ly - pHEME! See what am - ple strides he takes

- pHEME, the monster Po-ly - pHEME! See what am - ple strides he

E

takes, see what am - ple strides he takes! The mountain

takes, see what am - ple strides he takes! The mountain

see what am - ple strides he takes! The mountain

takes, see what am - ple strides he takes! The mountain

nods, the for-est shakes, the mountain nods, the for-est

nods, the for-est shakes, the mountain nods, the for-est

nods, the for-est shakes, the mountain nods, the for-est

nods, the for-est shakes, the mountain nods, the for-est

shakes, The waves run fright - - en'd, run frighten'd to the

shakes, The waves run fright - - en'd, frighten'd, run frighten'd to the

shakes, The waves run fright - - en'd, run fright - - en'd to the

shakes, The waves run fright - - en'd, run fright - - en'd to the

shores! Hark, hark, hark, hark, hark,

shores! Hark, hark, hark, hark, hark,

shores! Hark, hark, hark, hark, hark,

shores! Hark how the thund'ring gi - ant roars, hark, hark, hark, hark, hark,

hark, how the thund'ring gi - ant roars, hark, hark, hark, hark, hark,

hark, how the thund'ring gi - ant roars, hark, hark, hark, hark, hark,

hark, how the thund'ring gi - ant roars, hark, hark, hark, hark, hark,

ring gi - ant roars, hark, hark, hark, hark, hark,

[illegible]

Furioso.

BASS.

PIANO. $\text{♩} = 92.$

Furioso.

f

Adagio. Furioso.

rage, I rage, I rage, I melt, I burn,

Adagio. Furioso.

f *f* *p* *f*

The fee-ble god has stabb'd me to the heart. Thou trusty pine! Prop of my godlike

steps, I lay thee by! Bring me a hundred reeds of decent growth, To make a pipe for my ca-

p *sf*

Adagio e piano.

ps-cious mouth; In soft enchanting accents let me breathe Sweet Ga-la-te-a's beauty, and my love.

Adagio e piano.

mf

AIR.—"O RUDDIER THAN THE CHERRY."

Allegro. POLYPHEME. *S.*

BASS.

Allegro. O ruddier than the cherry ! O sweeter than the berry ! O ruddier than the

PIANO.

$\text{♩} = 84.$

p

cherry ! O sweeter than the ber-ry ! O nymph, more bright than moonshine night, Like kidlings, blithe and

merry, O nymph, more bright than moonshine night, Like

f *p*

kidlings, blithe and mer-ry, like kidlings, blithe and merry, like kidlings, blithe and merry, O

ruddier than the cher-ry ! O sweeter than the ber-ry ! O ruddier than the cher-ry ! C

sweeter than the ber-ry ! O ruddier than the cherry ! O sweeter than the ber-ry ! O

nymph, more bright than moonshine night, Like kidlings, blithe and mer

ry, blithe and mer-ry, O nymph, more bright than

moon-shine night, Like kid-lings, blithe and mer-ry.

FINE

Ripe as the melt-ing clus-ter, No li-ly has such lus-tre, Yet hard to tame as

p

rag-ing flame, And fierce as storms that blus-ter, Yet hard to tame as rag-ing flame, And fierce as storms that

blus

- - ter, Yet hard to tame as rag - ing flame, And fierce as storms that

blus-ter. O rud-dier than the

f *p* *D.S.*

No. 17.

RECIT.—“WHITHER, FAIREST, ART THOU RUNNING?”

POLYPHEME. **GALATEA.**

VOICE. **PIANO.**

Whither, fair-est, art thou running? Still my warm embraces shunning! The li-on

calls not to his prey, Nor bids the wolf the lambkin stay. Thee, Po-ly-phemus, great as Jove, Calls to

em-pire and to love; To his pa-lace in the rock, To his dai-ry, to his flock, To the

grape of pur-ple hue, To the plum of glos-sy blue, Wildings which ex-pect-ing stand, Proud to be

ga-ther'd by thy hand. Of in-fant limbs to make my food, And swill full draughts of human

blood! Go, mon-ster! bid some o-ther guest; I loathe the host; I loathe the feast.

p *mf* *mf a tempo.* *Ped.* ** #* *p* *sf* *sf* *f*

72.

Allegro e staccato.
POLYPHEME.

BASS.

CEASE TO BEAU-ty to . . be su-ing,

PIANO.

Allegro e staccato.

$\text{♩} = 144.$

p *f*

CEASE TO BEAU-ty to . . be su-ing; Ev-er whin-ing love dis-

p

- dain-ing, ev-er whin-ing love dis-dain - - - - -

- - - ing, ev-er whining love dis-dain-ing,

f

Cease to beau - ty to be . . su - ing; Ev - er whin - ing love dis -

p

- dain - ing, ev - er . . whin - ing . . love . . dis - dain - - - - ing,

ev - - er whining love dis-dain - - ing,

f

Cease to beau - ty to be su - ing, cease to beau - ty

p

to be . . . su - ing; Ev - er whin - ing love dis - - dain - - - -

ing, ev - er

whin - ing love dis - dain - ing, Cease to beau - ty to be su - ing;

Ev - er whin - ing love dis - dain - - - ing, ev - er whin - ing love

dis - dain - ing.

f

FINE.

FINE.

Let the brave their aims pur - su - ing, Still be con - qu'ring, not . . com -

- plain - ing, still . . be conqu'ring, not com-plain - ing,

Let the brave their aims pur - su - ing, Still be con - qu'ring,

still . . be con -

- qu'ring, still be con - qu'ring, not com - plain - ing. *D.C.*

D.C. *

* This Air may be shortened by omitting the following 15 bars, and commencing *dal segno*, †.

AIR.—“ WOULD YOU GAIN THE TENDER CREATURE.”

TENOR. *Allegro.*

PIANO. *Allegro.*
♩ = 120.

mf *p* *tr*

tr *cres* *cen* *do.*

DAMON. *p*

Would you gain . . the ten - der crea - ture? Soft - ly, gent - ly

dim. *p*

kind - ly treat her; Suff'ring is the lov - er's

mf *p*

part, soft - ly, gent - ly, soft - ly, gent - ly,

cres

kind - ly treat her, . . suff' - ring is . . the lov - er's part.

cen - do. *mf*

Would you gain the ten - der . .

f *p*

crea - ture, the ten - der crea - ture, Soft - ly, gent - ly,

mf *p*

kind - ly treat her, soft - ly, gent - ly, soft - ly,

gent - ly, kind - ly, treat her, Suff' - ring is the lov - er's part,

cres *cen - do.* *mf*

Soft - ly, gent - ly, kind - ly

p

treat her, Suffring is . . the lov - er's part.

f

tr

FINE.

FINE.

Beau - ty, by con - straint, pos - sess - ing, You en - joy but half . . the

p

bless - ing, Life - less charms with - out the heart, life - less charms

with-out the heart, Beau-ty by con-straint, pos - sess - ing, You en -

- joy but half the bless - ing, Life - less charms with-out the heart. *D.C.*

No. 20.

RECIT.—“HIS HIDEOUS LOVE.”

Adis.
TENOR. His hi-deous love provokes my rage; Weak as I am, I must en -

PI.NO. *f*

- gage; In-spir'd by thy vic-to-rious charms, The god of love will lend his arms.

AIR.—"LOVE SOUNDS THE ALARM."

TENOR. *Allegro.*

PIANO. *Allegro.*
♩ = 116.
f

* Love sounds th'a - larm, . . . love sounds th'a-larm, And

p

fear is a - fly-ing, and fear is a - fly-ing,

f *p* *f*

* As the *Da Capo*, the 15 bars following this sign may be omitted.

When beau-ty's the prize, when beau-ty's the prize, What mor - tal fears dy-ing?

When beau-ty's the prize,

when beau-ty's the prize, What mor - tal fears dy-ing?

When beau-ty's the prize,

. . . What mor - tal fears dy - ing? Love sounds th'a - larm,

love sounds th'a - larm, love sounds th'a - larm, And fear is a - fly

ing, Love sounds th'a - larm, love sounds th'a - larm,

And fear is a - fly-ing, When beau-ty's the prize, when

beau-ty's the prize, What mor-tal fears dy-ing? When beau-ty's the

prize, What mor-tal fears dy-ing?

FINE.

FINE. In de-fence of my treas-ure I'd bleed at each vein, With-out her no

pleas-ure, For life is a pain, With-out her no pleas-ure, with-out her no

pleas-ure, For life is a pain, . . . for life is a pain.

D.C.

D.C.

AIR.—“CONSIDER, FOND SHEPHERD.”

TENOR. *Larghetto.* 8.

PIANO. *Larghetto.* 8. *pp* *f*

♩ = 76.

DAMON.

Con - sid - er, fond shep - herd, how fleet - ing's . . the pleas - ure. That

* *pp*

flat - ters our hope, . . in pur - suit of the fair,

* *f*

Con - sid - er, fond shep - herd,

pp

how fleet - - - - - ing is the

pleas - ure, That

p

flat - ters our hope, in pur - suit . . of . . the fair, that . . flat - - -

* The following 28 bars may be omitted in the *Da Capo*.

ters,

that flat

*

- - ters that flat - ters, our hope, in pur - suit.. of.. the fair, that

pp

flat - ters our hope, in pur - suit of the fair;

f

*

* The following 8 bars may be omitted in the *Da Capo*.

FINE.

The joys that at -

FINE.

p

- tend it, by mo - ments .. we meas-ure, But life is .. too lit - tle to

meas - ure our care, The joys that at - tend it, by mo - ments we

meas-ure, But life is .. too lit - tle to .. meas - ure our care.

D.S.

D.S.

** pp*

* The following 22 bars may be omitted.

GALATEA.

SOPRANO. *Cease, O cease, thou gen-tle youth : Trust my con-stant-y and*

PIANO. *p*

truth ; Trust my truth, and powers above, The powers pro-pi-tious still to love.

f

No. 24. **TRIO.**—“THE FLOCKS SHALL LEAVE THE MOUNTAINS.”

VOICE. *Andante e staccato.*

PIANO. *Andante e staccato.* *mf*

Acis.

The flocks shall leave the mountains, The woods the tur-tle

p

GALATEA.

The flocks shall leave the

dove The nymphs forsake the fount-ains, Ere I for-sake my love,

mountains, The woods the tur-tle dove, The nymphs forsake the fount - ains, Ere I for - sake my

love, The flocks shall leave the mountains, The woods the tur-tle dove, The nymphs forsake the

The flocks shall leave the mountains, The woods the tur-tle dove, The

p

fountains, Ere I, ere I for - sake my love, . . . ere

nymphs for-sake the fountains, Ere I for - sake my love, ere I for-sake my love, . . .

POLYPHEME.

Tor-ture ! fu - ry !

f *p* *f* *p*

I for - sake my love, ere I for - sake my love,
 ere . . . I for - sake my love,
 rage! des - pair! I can-not, can-not

f *p* *f*

The flocks shall leave the mountains, The
 The flocks shall leave the mountains, The
 bear, I can-not, can-not bear, I can-not, can-not bear Tor - ture! fu - ry!

f

woods the tur - tle dove, The nymphs for-sake the fountains, Ere . . .
 woods the tur - tle dove, The nymphs for-sake the fountains, Ere
 I can-not, can-not bear, I can-not, can-not bear. Torture! fu - ry! rage! des -

I for - sake

I for - sake, ere

- pair, I can-not, can-not bear, I can-not, can-not bear, I can-not, can-not bear, I can - not,

. my love.

I for-sake my love.

can - not, can - not bear, no, no, I can - not, can - not, can - not

Not show'rs to larks so pleas - ing, Not sun - - shine to the

Not show'rs to larks so pleas - ing, Not sun - shine to the

bear.

p

bee, Not sleep to toil so eas - ing, As these dear smiles to
 bee, Not sleep . . to toil so eas - ing, As these dear smiles to

Fly

me, As these dear smiles to
 me, As these dear smiles to

swift, thou mas-sy ru - in, fly, fly swift, thou mas-sy ru - in, fly, fly

me, as these dear smiles, . . . as
 me, as these dear smiles, . . . as these . .

fly, thou mas-sy ruin, fly, thou mas-sy ruin, fly, . . . Die, presumptuous A - cis,

these dear smiles . . . to me.
 . . . dearsmiles to me.
 die, presumptuous A-cis, die, presumptuous A-cis, die, die, die, presumptuous A-cis, pre-

- sump-tuous A - cis, die !

No. 25.

RECIT.—“HELP, GALATEA.”

TENOR. *AQIS.*
 Help, Ga-la-te-a! help, ye pa-rent gods! And take me dy-
Adagissimo e piano. ♩ = 66.
 PIANO. *sf sf p*

- ing, and take me dying to your deep . . abodes.
pp

CHORUS.—"MOURN, ALL YE MUSES."

Adagio.
 SOPRANO. *mf* Mourn, all ye mu - ses! weep, all ye swains!
 ALTO. *mf* Mourn, all ye mu - ses! weep, all ye swains!
 1st & 2nd TENOR. *mf* Mourn, all ye mu - ses! weep, all ye swains!
 BASS. *mf* Mourn, all ye mu - ses! weep, all ye swains!
 PIANO. *mf* = 53.

Tune, tune your reeds to dole - ful strains, tune, tune your reeds . .
 Tune, tune your reeds to dole - ful strains, tune, tune your reeds . .
 Tune, tune your reeds to dole - ful strains, tune, tune your reeds
 Tune, tune your reeds to dole - ful strains, tune, tune your reeds . . .

to dole - ful strains! Groans, cries, groans, cries, and
 to dole - ful strains! Groans, cries, groans, cries, and
 to dole - ful strains! Groans, cries, groans, cries, and
 to dole - ful strains! Groans, cries, groans, cries, and

dim. *mf* *p*

howl - ings fill the neighb'ring shore, Ah! ah! the gen-tle

howl - ings fill the neighb'ring shore, Ah! ah! the gen-tle

howl - ings fill the neighb'ring shore, Ah! ah! the gen-tle

howl - ings fill the neighb'ring shore, Ah! ah! the gen-tle

pp *f*

A - cis is no more, Groans, cries, and howl - ings fill the neighb'ring

A - cis is no more, Groans, cries, and howl - ings fill the neighb'ring

A - cis is no more, Groans, cries, and howl - ings fill the neighb'ring

A - cis is no more, Groans, cries, and howl - ings fill the neighb'ring

p *pp* *f*

shore, The gen-tle A - cis is no more, Groans, cries, and howl - ings

shore, The gen-tle A - cis is no more, Groans, cries, and howl - ings

shore, The gen-tle A - cis is no more, Groans, cries, and howl - ings

shore, The gen-tle A - cis is no more, Groans, cries, and howl - ings

fill the neighb'ring shore, Ah! the gen-tle A - cis is no more,

fill the neighb'ring shore, Ah! the gen-tle A - cis is no more,

fill the neighb'ring shore, Ah! the gen-tle A - cis is no more,

fill the neighb'ring shore, Ah the gen-tle A - cis is no more,

mf *p* *pp* *mf* *p* *pp* *mf* *p* *pp*

dim. *mf* *p*

Groans, groans, cries, and howl - ings

Groans, groans, cries, and howl - ings

Groans, groans, cries, and howl - ings

Groans, groans, cries, and howl - ings

pp *f*

fill the neighb'ring shore, Ah! ah!

fill the neighb'ring shore, Ah! ah!

fill the neighb'ring shore, Ah! ah!

fill the neighb'ring shore, Ah! ah!

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

dim. *mf* *dim.*

the gen - tle A - cis, the gen - tle A - cis is no more,

the gen - tle A - cis, the gen - tle A - cis is no more,

the gen - tle A - cis, the gen - tle A - cis is no more.

the gen - tle A - cis, the gen - tle A - cis is no more,

p

no more, no more, the gen - tle A - cis is no more.

no more, no more, the gen - tle A - cis is no more.

no more, no more, the gen - tle A - cis is no more.

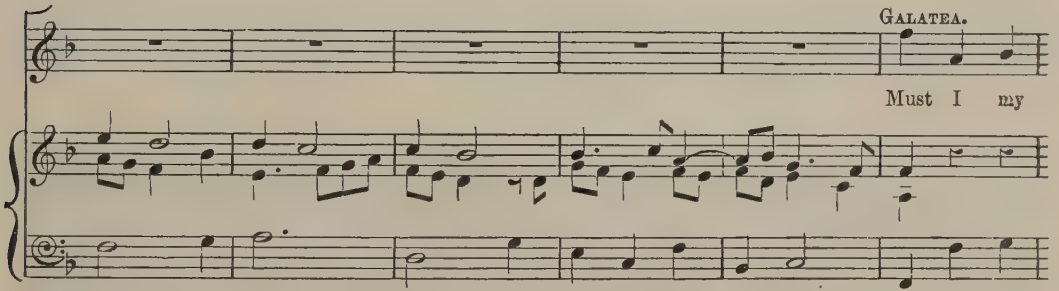
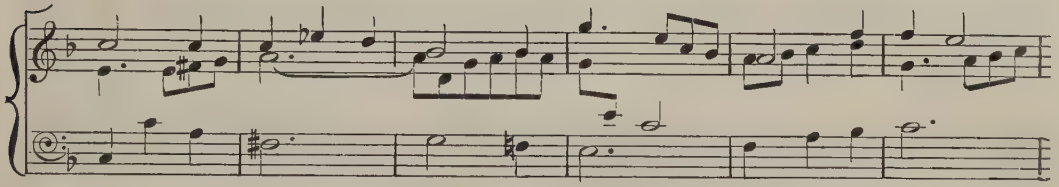
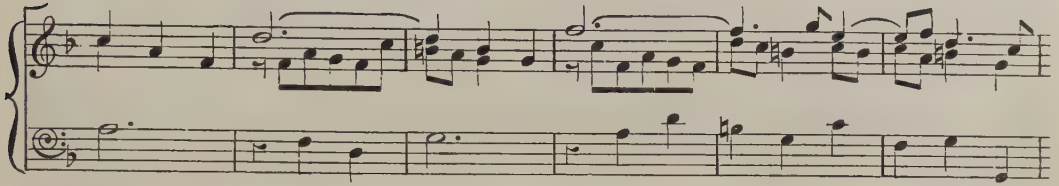
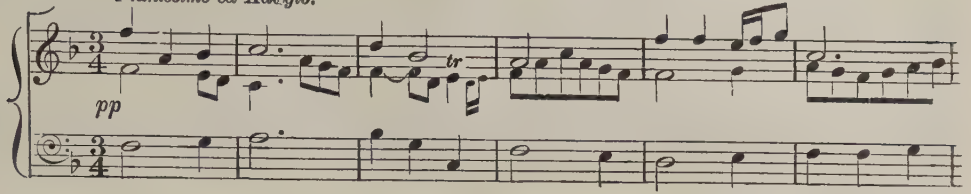
no more, no more, the gen - tle A - cis is no more.

(Voices alone.)

pp

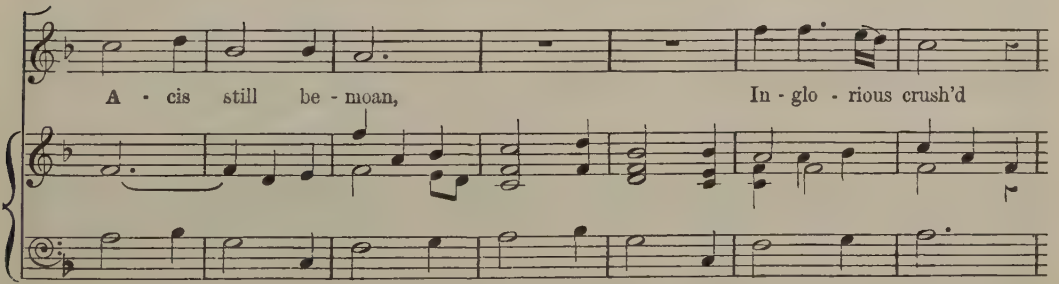
No. 27.

SOLO AND CHORUS. —“MUST I MY ACIS STILL BEMOAN?”

*Pianissimo ed Adagio.*PIANO.
♩ = 72.

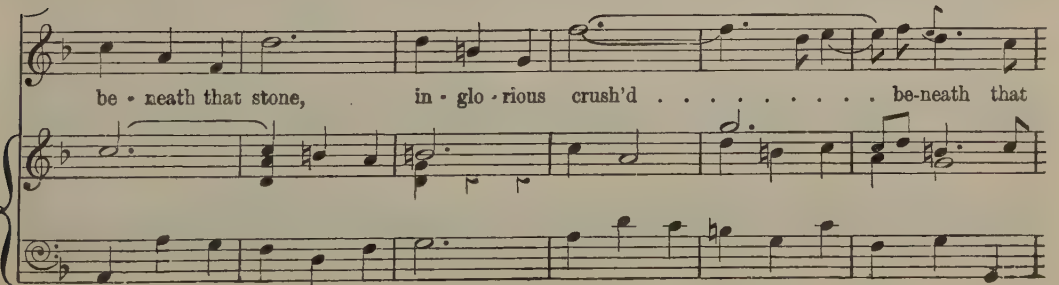
GALATEA.

Must I my



A - cis still be - moan,

In - glo - rious crush'd



be - neath that stone, in - glo - rious crush'd be-neath that

stone,
SOPRANO.

mf

Cease, cease, Ga-la-te-a, cease to grieve, cease, Ga-la-te-a, cease to

ALTO.

mf

Cease, cease, Ga-la-te-a, cease to grieve, cease, Ga-la-te-a, cease to

TENOR.

mf

Cease, cease, Ga-la-te-a, cease to grieve, cease, Ga-la-te-a, cease to

BASS.

mf

Cease, cease, Ga-la-te-a, cease to grieve, cease, Ga-la-te-a, cease to

mf

Must I my A-cis still be-moan, In-glo-ri-ous crush'd, in

mf

grieve, cease, Ga-la-te-a, cease to

mf

grieve, cease, Ga-la-te-a, cease to

mf

grieve, cease, Ga-la-te-a, cease to

mf

grieve, cease, Ga-la-te-a, cease to

mf

pp

mf

glo - - - - - rious

grieve, cease, Ga-la-te - a, cease to grieve, cease, Ga-la-te - a, cease to

grieve, cease, Ga-la-te - a, cease to grieve, cease, Ga-la-te - a, cease to

grieve, cease, Ga-la-te - a, cease to grieve, cease, Ga-la-te - a, cease to

crush'd be - - neath that stone, in - glo - rious crush'd be -

grieve, Be-wail not when thou canst re - lieve, be - wail not when thou canst re - lieve,

grieve, Be-wail not when thou canst re - lieve, be - wail not when thou canst re - lieve,

grieve, Be-wail not when thou canst re - lieve, be - wail not when thou canst re - lieve,

grieve, Be-wail not when thou canst re - lieve, be - wail not when thou canst re - lieve,

- neath that stone? Must the love - ly charm - ing youth Die for his con - -

when thou canst re - lieve,

when thou canst re - lieve,

when thou canst re - lieve,

when thou canst re - lieve,

pp

- stan - cy and . . truth, die, die,

Cease, Ga - la - te - a, cease to grieve, cease, Ga - la - te - a, cease to grieve,

Cease, Ga - la - te - a, cease to grieve, cease, Ga - la - te - a, cease to grieve,

f Cease, Ga - la - te - a, cease to grieve, cease, Ga - la - te - a, cease to grieve,

f Cease, Ga - la - te - a, cease to grieve, cease, Ga - la - te - a, cease to grieve,

Cease, Ga - la - te - a, cease to grieve, cease, Ga - la - te - a, cease to grieve,

f *p* *f* *p*

die, die for his

cease, Ga - la - te - a, cease to grieve, cease, Ga - la - te - a, cease to grieve,

cease, Ga - la - te - a, cease to grieve, cease, Ga - la - te - a, cease to grieve,

cease, Ga - la - te - a, cease to grieve, cease, Ga - la - te - a, cease to grieve,

cease, Ga - la - te - a, cease to grieve, cease, Ga - la - te - a, cease to grieve,

f *p*

con - - - stan - cy and truth?

Be - wail not when thou canst re - lieve; Call forth thy pow'r, employ thy art; The god - dess

Be - wail not when thou canst re - lieve; Call forth thy pow'r, employ thy art; The god - dess

Be - wail not when thou canst re - lieve; Call forth thy pow'r, employ thy art; The god - dess

Be - wail not when thou canst re - lieve; Call forth thy pow'r, employ thy art; The god - dess

Say what com - fort can you find? For dark des -

soon can heal the smart.

soon can heal the smart.

soon can heal the smart.

soon can heal the smart.

- pair . . . o'er - clouds my mind.

To kindred gods the youth re - turn, to kindred

To kindred gods the youth re - turn, to kindred

To kindred gods the youth re - turn, to kindred

To kindred gods the youth re - turn, to kindred

gods the youth re - turn, Thro' verdant plains to roll his urn, To kindred gods the youth re -

gods the youth re - turn, Thro' verdant plains to roll his urn, To kindred gods the youth re -

gods the youth re - turn, Thro' verdant plains to roll his urn, To kindred gods the youth re -

gods the youth re - turn, Thro' verdant plains to roll his urn, To kindred gods the youth re -

- turn, to kindred gods the youth re - turn, Thro' verdant plains to roll his urn, thro' verdant

- turn, to kindred gods the youth re - turn, Thro' verdant plains to roll his urn, thro' verdant

- turn, to kindred gods the youth re - turn, Thro' verdant plains to roll his urn, thro' verdant

- turn, to kindred gods the youth re - turn, Thro' verdant plains to roll his urn, thro' verdant

plains to roll his urn, thro' ver - dant plains to roll his urn, To kin - dred

plains to roll his urn, thro' ver - dant plains to roll his urn, To kin - dred

plains to roll his urn, thro' ver - dant plains to roll his urn, To kin - dred

plains to roll his urn, thro' ver - dant plains to roll his urn, To kin - dred

gods the youth re - turn, to kin - dred gods the youth re - turn, Thro' ver - dant

gods the youth re - turn, to kin - dred gods the youth re - turn, Thro' ver - dant

gods the youth re - turn, to kin - dred gods the youth re - turn, Thro' ver - dant

gods the youth re - turn, to kin - dred gods the youth re - turn, Thro' ver - dant

plains to roll his urn, thro' ver - dant plains to roll his urn.

plains to roll his urn, thro' ver - dant plains to roll his urn.

plains to roll his urn, thro' ver - dant plains to roll his urn.

plains to roll his urn, thro' ver - dant plains to roll his urn.

No. 28.

RECIT.—" 'TIS DONE "

Soprano. GALATEA.
 'Tis done: thus I ex-ert my pow'r di-vine; Be thou im-mortal, tho' thou art not mine!

Piano. *mf* *sf* *f*

No. 29.

AIR.—" HEART, THE SEAT OF SOFT DELIGHT."

Piano. *Larghetto.* *p* *f* *tr* *p*

GALATEA.
 Heart, the seat of soft de - light,
 Be thou now a . . .

fount - - - ain bright ! Heart, the seat of soft . . delight,

heart, the seat of soft . . delight, Be thou now a fount - ain

bright ! Pur - - - ple be no more thy

f *p*

blood, Glide thou like a crys - tal flood, glide thou like a

crys - tal flood, glide . . .

thou like a

This system contains the first staff of music. The vocal line is in the treble clef with a key signature of two flats and a common time signature. The piano accompaniment consists of a right-hand part in the treble clef and a left-hand part in the bass clef. The lyrics 'thou like a' are positioned below the vocal staff.

crys - - - tal flood. Rock, thy

f

This system contains the second staff of music. The vocal line continues with the lyrics 'crys - - - tal flood. Rock, thy'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note pattern. A forte dynamic marking '*f*' is placed below the piano part.

hol - low womb dis-close : The bub - bling fount - ain,

f *f*

This system contains the third staff of music. The vocal line has the lyrics 'hol - low womb dis-close : The bub - bling fount - ain,'. The piano accompaniment continues with a right-hand part of chords and a left-hand part of eighth notes. Two forte dynamic markings '*f*' are present, one under the piano part and one under the right-hand piano part.

lo ! it flows Through the

f *p*

This system contains the fourth staff of music. The vocal line has the lyrics 'lo ! it flows Through the'. The piano accompaniment features a right-hand part with chords and a left-hand part of eighth notes. Dynamic markings '*f*' and '*p*' are placed below the piano part.

plains he joys to rove, Murm' - ring still his gen - tle love, Through the

This system contains the fifth and final staff of music. The vocal line concludes with the lyrics 'plains he joys to rove, Murm' - ring still his gen - tle love, Through the'. The piano accompaniment continues with a right-hand part of chords and a left-hand part of eighth notes.

plains he joys to rove, Murm' - ring still his gen - tle love,

murm' - ring still his gen - tle love, murm' - ring still his gen - tle love, . .

murm'

- ring, murm'ring still his gen - tle love.

tr *f* *p* *f* *p*

f *p*

Vivace.

SCOPHANO.
Ga - la - te - a, dry . . thy tears, A - cis now a

ALTO.
Ga - la - te - a, dry . . thy tears, A - cis now a

TENOR.
Ga - la - te - a, dry . . thy tears, A - cis now a

BASS.
Ga - la - te - a, dry . . thy tears, A - cis now a

Vivace.

PIANO.
- 96.

god ap - pears,

god ap - pears,

god ap - pears,

god ap - pears,

A

Ga - la -

Ga - la -

Ga - la -

Ga - la -

A

- te - a, dry .. thy tears, A - cis now a

- te - a, dry thy tears, A - cis now a

- te - a, dry thy tears, A - cis now a

- te - a, dry thy tears, A - cis now a

god ap - pears. See how he rears him from his

god ap - pears. See how he rears him from his

god ap - pears. See how he rears him from his

god ap - pears. See how he rears him from .. his

bed, See . . the wreath that binds his head !

bed, See . . the wreath that binds his head !

bed, See . . the wreath that binds his head !

bed, See . . the wreath that binds his head !

Hail! . . thou

Hail! . . thou

Hail! . . thou

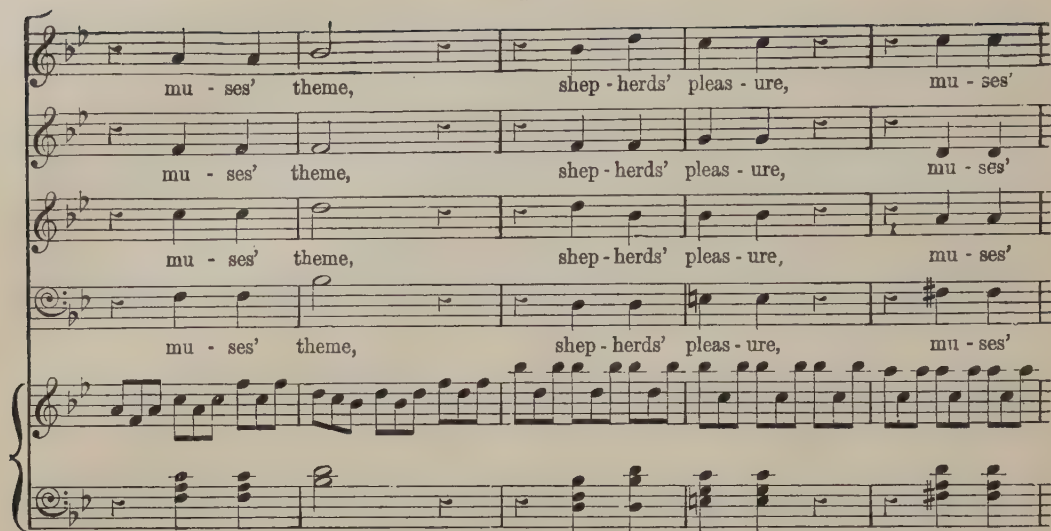
Hail! . . thou

gen - tle murm' - ring stream, Shep-herds' pleas - ure,

gen - tle murm' - ring stream, Shep-herds' pleas - ure,

gen - tle murm' - ring stream, Shep-herds' pleas - ure,

gen - tle murm' - ring stream, Shep-herds' pleas - ure,




mu - ses' theme, shep - herds' pleas - ure, mu - ses'

mu - ses' theme, shep - herds' pleas - ure, mu - ses'

mu - ses' theme, shep - herds' pleas - ure, mu - ses'

mu - ses' theme, shep - herds' pleas - ure, mu - ses'

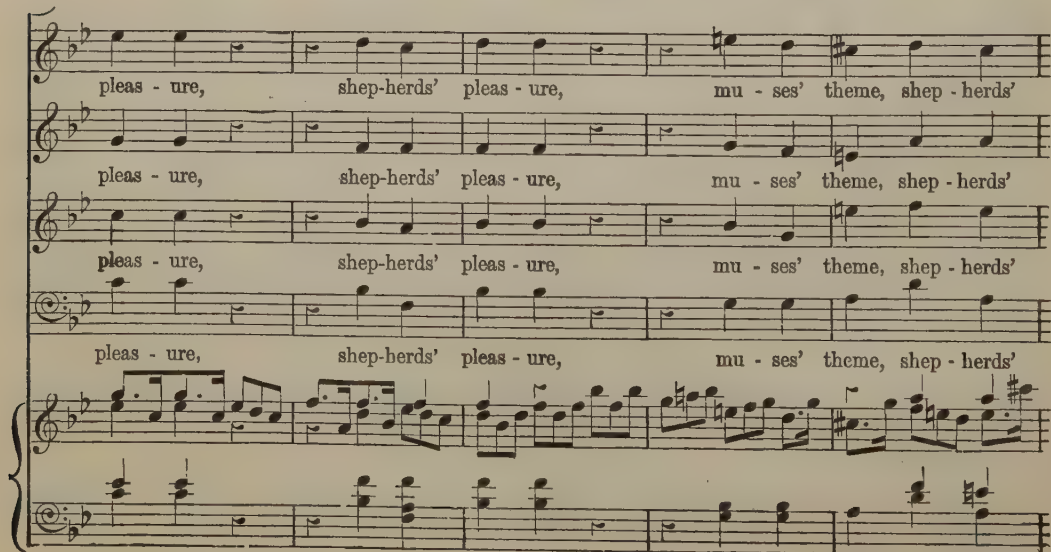


theme, shep - herds' pleas - - ure, mu - - ses' theme, shep-herds'

theme, shep - herds' pleas - - ure, . . mu - ses' theme, shep-herds'

theme, shep - herds' pleas - - ure, . . mu - ses' theme, shep-herds'

theme, shep - herds' pleas - - ure, mu - - ses' theme, shep-herds'



pleas - ure, shep-herds' pleas - ure, mu - ses' theme, shep - herds'

pleas - ure, shep-herds' pleas - ure, mu - ses' theme, shep - herds'

pleas - ure, shep-herds' pleas - ure, mu - ses' theme, shep - herds'

pleas - ure, shep-herds' pleas - ure, mu - ses' theme, shep - herds'

pleas - ure, mu - ses' theme, Through the plain still

pleas - ure, mu - ses' theme, Through the plains still

pleas - ure, mu - ses' theme, Through the plains still

pleas - ure, mu - ses' theme, Through the plains still

joy to rove, Murm' - ring still thy gen - tle

joy . . to rove, Murm' - ring still thy gen - tle

joy to rove, Murm' - ring still thy gen - tle

joy to rove, Murm' - ring still thy gen - tle

love, murm'

love,

love, murm'

love, murm' - ring still thy

ring still

murm'

ring,

gen - tle love, murm'

thy gen - tle love,

murm' ring still thy

ring, murm' - ring still thy

ring, murm' - ring still thy

... thy gen - tle love, Shep - herds' pleas - ure, mu - ses' theme,

gen - tle love, Shep - herds' pleas - ure, mu - ses' theme,

gen - tle love, Shep - herds' pleas - ure, mu - ses' theme,

gen - tle love, Shep - herds' pleas - ure, mu - ses' theme,

D

Through the plains still joy . . to rove, Murm' - - - -

Through the plains still joy . . to rove,

Through the plains still joy . . to rove, Murm' - - - -

Through the plains still joy . . to rove, . . .

ring, murm' - - - -

Murm' - - - -

ring, murm' - ring, murm' - ring, murm' - ring

Murm' - - - - ring, murm' - ring

ring still . . thy gen - tle love, murm' - ring still thy gen - tle love.

ring still thy gen - tle love, murm' - ring still thy gen - tle love.

still thy . . gen - tle love, murm' - ring still thy gen - tle love.

still thy gen - tle love, murm' - ring still thy gen - tle love.



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† HOLY CHILD, THE.
† NATIVITY, THE.
RAINBOW OF PEACE, THE.

W. G. ALCOCK.
AND I HEARD A GREAT VOICE.

THOMAS ANDERTON.
NORMAN BARON, THE.
† WRECK OF THE HESPERUS, THE.

E. ASPA.
GIPSIES, THE.

ASTORGA.
STABAT MATER.

F. AUSTIN.
† SONGS IN A FARMHOUSE.

BACH.
† BIDE WITH US. (WELSH WORDS).
† DITTO
CHRIST LAY IN DEATH'S DARK PRISON.
CHRISTIANS, GRAVE YE THIS GLAD DAY.
† CHRISTMAS ORATORIO. PARTS 1-2.
DITTO DITTO. PARTS 3-4.
DITTO DITTO. PARTS 5-6.
COME, JESU, COME (MOTET).
COME, REDEEMER OF OUR RACE.
FROM DEPTHS OF WOE I CALL ON THEE.
GIVE THE HUNGRY MANTH BREAD.
GOD GOETH UP WITH SHOUTING.
GOD SO LOVED THE WORLD.
† GOD'S TIME IS THE BEST.
† DITTO (WELSH WORDS).
† HOW BRIGHTLY SHINES YON STAR OF MORN.
IF THOU BUT SUFFEREST GOD TO GUIDE THEE.
† JESU, PRICELESS TREASURE (MOTET).
† DITTO (WELSH WORDS).
JESUS, NOW WILL WE PRAISE THEE.
JESUS SLEEPS, WHAT HOPE REMAINETH.
LET SONGS OF REJOICING BE RAISED.
LORD IS A SUN AND SHIELD, THE.
† LORD IS MY SHEPHERD, THE.
LORD, REBUKE ME NOT.
* MAGNIFICAT IN D.
† MY SPIRIT WAS IN HEAVINESS.
O CHRIST MY ALL IN LIVING.
O JESU CHRIST, THOU PRINCE OF PEACE.
† O LIGHT EVERLASTING.
O PRAISE THE LORD FOR ALL HIS MERCIES.
O TEACH ME, LORD, MY DAYS TO NUMBER.
PRAISE OUR GOD WHO REIGNS IN HEAVEN.
PRAISE THOU THE LORD, JERUSALEM.
SAGES OF SHEBA, THE.
† SING YE TO THE LORD (MOTET).
† SLEEPERS, AWAKE.
† SPIRIT ALSO HELPETH US, THE (MOTET).
† STRONGHOLD SURE, A.
† THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY.
THOU GUIDE OF ISRAEL.
WAILING, CRYING, MOURNING.
WATCH YE, PRAY YE.
WHEN WILL GOD RECALL MY SPIRIT.
WHOSO DOTH OFFER THANKS.

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HYMN TO THE CREATOR.
† INCHCAPE ROCK, THE.
† LORD'S PRAYER, THE.
* † ROCK OF AGES.

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* JEPHTHAH.

CHERUBINI.
* REQUIEM MASS, IN C MINOR.
THIRD MASS, IN A (CORONATION).
FOURTH MASS, IN C.

G. F. COBB.
MY SOUL TRULY WAITETH.

M. COSTA.
DREAM, THE.

F. H. COWEN.
† HE GIVETH HIS BELOVED SLEEP.

B. J. DALE.
† BEFORE THE PALING OF THE STARS.

H. WALFORD DAVIES.
† HERVÉ RIEL.
ODE ON TIME.

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EDWARD ELGAR.
† FOR THE FALLEN.
† FOURTH OF AUGUST, THE.
TE DEUM AND BENEDICTUS, IN F.

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ELYSIUM.

ROBERT FRANZ.
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† REDEMPTION (PART 2).
† REDEMPTION (PART 3).

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PASSION OF OUR LORD, THE (CHORUSES ONLY).

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LEGEND OF THE ROCK-BUOY BELL.

J. O. GRIMM.
SOUL'S ASPIRATION, THE

HANDEL.
ACIS AND GALATEA.
CHANDOS TE DEUM.
DETINGEN TE DEUM.
DIXIT DOMINUS.
* EXCEPT THE LORD BUILD THE HOUSE.
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† JUDAS MACCABÆUS (DITTO).
† MESSIAH (DITTO).
* NISI DOMINUS.
O COME, LET US SING.
O PRAISE THE LORD.
ODE ON ST. CECILIA'S DAY.
PASSION OF CHRIST (ABBRIDGED).
UTRECHT JUBILATE.
WAYS OF ZION, THE.

C. A. E. HARRISS.
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J. HARRISON.
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HAYDN.
† CREATION, THE (POCKET EDITION).
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FIRST MASS, IN B FLAT (LATIN).
SECOND MASS, IN C (LATIN).
THIRD MASS IN D (LATIN).
* THIRD MASS.
* TE DEUM.
SEASONS, THE, FROM:
† SPRING.
SUMMER.
AUTUMN.
WINTER.
SEASONS, THE (CHORUSES ONLY).

EDWARD HECHT.
O MAY I JOIN THE CHOIR INVISIBLE.

H. M. HIGGS.
ERL KING, THE.

F. HILLER.
† SONG OF VICTORY, A (OP. 151).

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HAMISH MacCUNN.
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*TWELFTH MASS.

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†IN THE MORNING.

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ODE TO A NIGHTINGALE.

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*MASS, IN E FLAT.
*MASS, IN G.
PRECIOSA.
THREE SEASONS.

S. WESLEY.
DIXIT DOMINUS.

S. S. WESLEY.
O LORD, THOU ART MY GOD.

JOHN E. WEST.
LORD, I HAVE LOVED THE HABITATION
OF THY HOUSE.
SONG OF ZION, A

C. WOOD.
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